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# Design for Dance: A Tribute to Marcia Dale Weary and the Central Pennsylvania Youth Ballet

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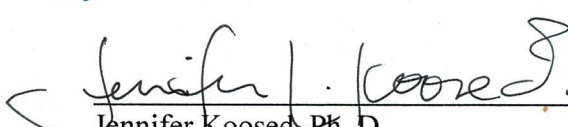
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Senior Thesis

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### Design for Dance: A Tribute to Marcia Dale Weary and the Central Pennsylvania Youth Ballet

This thesis project is a study in ballet, specifically the construction of classical ballet costumes and the history of Marcia Dale Weary and her company, Central Pennsylvania Youth Ballet. It will build upon a previously completed Albright Creative Research Project that focused on constructing classical tutus. This project is in collaboration with Central Pennsylvania Youth Ballet. For their summer June Series, I will be designing and building a 16-piece classical ballet, choreographed by Alan Hineline. This ballet is a tribute to the founder of Central Pennsylvania Youth Ballet, Marcia Dale Weary, and her dedication to teaching for the past 63 years.

In preparation for the design process, I spent a few months researching different choreographers and designers, as well as famous principal dancers and ballet companies. I wanted to familiarize myself with the history and scope of ballet in the world. Barbara Karinska, Leon Bakst, and Natalie Goncharova are a few of the more well-known designers in history. Karinska is especially known for changing the way designers and seamstresses construct ballet costumes. She began her career in Russia during the Bolshevik revolution in 1917 before moving to America. She made a name for herself working for George Balanchine and his company, the New York City Ballet.

Balanchine is considered one of the greatest choreographers of all time; he has choreographed more full-length ballet pieces than any other choreographer in history. He is also known for his innovative way of approaching and teaching dance; he is credited for changing the

style of the arabesque turn and creating the graceful, linear look so emblematic in ballet.

Balanchine is one of Marica's greatest influences in her journey towards teaching ballet.

Marcia Dale Weary is the founder of Central Pennsylvania Youth Ballet, a ballet school located in Carlisle, Pennsylvania. She was born on March 31<sup>st</sup>, 1936, to Dale and Melva Weary. She has two sisters, an older sister, Sandra, born November 1934, and a younger sister Rosemary, born in 1937. Her family lived in both Alabama and Pennsylvania, including the towns of Bynum, Birmingham, Childersburg, Mobile, Newville, Boiling Springs, Middletown, Shippensburg, and finally Carlisle. Her father worked for the government during World War II, which required the family to relocate. He worked a variety of jobs over his lifetime, including as a surveyor, insurance salesman, warehouse man, bookkeeper, and chauffeur for many of the students and teachers at the ballet. Today, Rosemary lives in Florida with her husband and children, where she works with the elderly. Sandra spent her life traveling the world as a language teacher and is proficient in four languages, including French and Spanish. Sandra studied at the University of Bordeaux from 1955-1956. She graduated from Alabama College with a degree in languages and went to the University of California, Berkley in 1962 to receive her certificate of teaching. In 1968 she attended Sorbonne of the University of Paris and in 1979 she received her Masters from Middlebury College. She lived in multiple countries; Bolivia from 1960-1962, the Philippines from 1965-1966, Japan from 1966-1967, Italy from 1967-1970, Ethiopia from 1970-1971, Morocco from 1971-1973, and Spain from 1973-1982 (Jurgensen). She retired from teaching and returned to Carlisle in 1982 to help with running her sister's ballet school and care for her aging parents.

Marcia learned to dance, along with her two sisters, at a young age through the instruction of her father. He taught his daughters ballroom dance, along with piano. She did not

receive formal lessons in ballet until age 14. At age 12, she was already “teaching,” assembling her friends and playing piano for them while they practiced steps. By age 19, she realized that although she was too old to pursue a professional career dancing in ballet without formal training, she had the necessary skills to teach. Marcia worked at The Sentinel, the local Carlisle newspaper, to raise money for schooling and traveled to New York City to train under the tutelage of Thalia Mara and Arthur Mahoney at the School of Ballet Repertory. She also attended seminars taught by George Balanchine, one of the most well-known names in ballet (Carman).

When Marcia first traveled to New York City to learn ballet, she learned just how much she missed by not taking formalized ballet lessons sooner. Her teachers in New York informed her that she had developed all the wrong muscles for ballet dancing and needed to relearn all the steps. She also had to retrain her body for dancing. It was a difficult lesson to learn, but valuable nonetheless. Marcia learned how important the basics are for ballet dancing. She gained a better understanding of how to use the muscles in her legs and back to form the long, graceful lines that are so revered on stage. It was then that she realized she would never become a professional dancer, but she was determined to become a teacher so that no other young student would be in the same situation she found herself in.

She began her professional teaching career when she was 19 and has continued well into her 80s. Her name is well-known among ballet companies around the world, as are her dancers. Sean Lavery, Tina Leblanc, Deborah Wingert, Lisa de Ribere, and Ethan Stiefel are just a few of her former students that have made names for themselves in the professional world. Her former students have danced for the New York City Ballet, San Francisco Ballet, American Ballet Theatre, Boston Ballet, and Pacific Northwest Ballet, among others.

In 1955, Marcia opened the doors to her ballet school, the Marcia Dale Weary School of Dance. It was not until 1974 that the official name of the company became Central Pennsylvania Youth Ballet. Former dancer and member of the earliest Board of Directors, Andre de Ribere, helped devise the name Central Pennsylvania Youth Ballet (Jurgensen). In January 1975, CPYB was incorporated as a non-profit, with the help of Andre de Ribere, the first president of CPYB. Ken Laws, Andre Ribere, and Bob Gregor are the three men that are considered the Founding Fathers of CPYB; their connections and influences in the greater community were instrumental in helping Marcia build CPYB up to what it is today. All three are fathers of dancers, and each of them were part of the CPYB performances and production staff during their adult lives.

The earliest classes were taught in a band hall of a local school; and two years later they moved into a barn bought by Marcia's family, located on the property behind her house on West Louther Street. Her school had a rough start; Marcia and her family had to clear the sheep and other animals out of the barn before they could start renovations in July 1957. Robert Sipe and Wayne Heberlig, two family friends, as well as volunteers, helped with the Barn renovations and added an office to the original structure in 1985 (Jurgensen). Her first classes were held on wooden floors, before the Marley floors were put in. There was also no air conditioning or heating in the barn, and the building was only big enough for four small studios. In 1980, a pool was added to the backyard so the students could have a place to cool off in the summer during breaks (Jurgensen).

As her classes grew in number, Marcia had to turn to offering classes in her house to be able to accommodate all the young dancers. This was certainly a problem worth having. In 1999, Marcia and her small production team searched Carlisle to find a larger space to buy or rent for more studios. They eventually stumbled upon the warehouse behind Dickinson College, which

was unveiled in May 2000, and today the warehouse holds 16 studios, recently renovated and still expanding (Lewis, 54). CPYB also holds courses in the Grace Milliman Polluck Performing Arts Center in Camp Hill, Pennsylvania and they have a small studio space in the Strawberry Square Center in Harrisburg, Pennsylvania (Jurgensen). Beginner lessons are still held in the barn, so all students get to experience taking classes in the historic building before moving on to the larger studios. The barn has continued to be updated through the years but still maintains the magic from its humble beginnings.

The company reflects Marcia's core values and beliefs. CPYB is based on four core values: integrity, diligence, excellence, and inclusiveness. Company members "strive to operate in accordance with the utmost integrity and the highest standards in all relationships" and are "committed to diligence, excellence and inclusiveness among all affiliates" (CPYB). The company requires the students, teachers, faculty, and staff to maintain high ethical and moral standards in both spoken and written word, and in their personal and professional conduct. CPYB values candor and honesty and is committed to do what is right in the protection of its students, audiences, faculty, staff, and stakeholders. CPYB values persistence and dedication fundamental to the success of the organization and holds all members responsible for their own actions. Both students and staff give their personal best and positively contribute to the organization, committing themselves to foster an environment that is inclusive of all individuals.

Marcia tells her students that "in order to reach a goal that you would love to reach, you have to work beyond your limits" (Hirko). The CPYB vision is "changing lives through dance" (CPYB). Its mission, as a nationally recognized school of classical ballet, is to inspire, educate, and enrich lives through training in and performance of classical ballet (CPYB). Marcia defines ballet as the basis of all dance, full of passion and soul. In her mind, ballet equals classical music



which in turn encourages beautiful thoughts and more vivid imaginations in her students. She believes dancing helps develop the soul and that children today are not exposed to enough classical music (PNC Profiles). Her hope is that ballet will do that, whether they pursue it professionally or move into other careers.

CPYB is a nationally and internationally recognized school for classical ballet, and the company is ranked among the top ten schools in the world, according to the Ballet Education website. Over the years, more than 21,000 students have trained at CPYB, hailing from many states in the U.S. as well as countries abroad.

CPYB offers many different types of programs for students. During their school year, students' classes are split into Children's Division, Primary, and Pre-Professional. The Children's Division is for children starting at three, where they learn some basic foot positions and tap dance. Children can move up to Primary once they turn five or six, depending on their skill level and their interest in being serious about ballet. Marcia believes five is a prime age to begin teaching children ballet. At five, it is easier to train their muscles to grow in the correct directions for dancing ballet since they are still growing, rather than trying to reshape already formed muscles. At this age, boys and girls take classes together, but once they move on to higher levels they begin to take separate classes, as male and female dancers focus on training different parts of their bodies for different aspects of dance.

In the Primary and Pre-Professional classes, there are seven levels and students move up the levels according to skill, not age. When Marcia first opened her school, she followed a syllabus that made students move levels according to age, but she very quickly realized that it was not an effective way of teaching. Now, all beginner students are placed in beginner classes regardless of age. Along with moving levels according to skill, students also change their dance

attire at different levels. The students start out with black canvas dance shoes and eventually earn their pink dance shoes and dance skirts. The next step is to earn their pointe shoes and classical tutus. Not only do they have technical steps to master, they also have physical reminders of just how much they have accomplished. Younger students start out with about 8 to 10 students in their classes and older students learn with about 16 to 20 students (Hirko). Classes are held daily, starting from 4pm to 9pm on the weekdays and from 9am to around 5pm on the weekends. Students are expected to take at least 15 classes per week; however, younger students only take 8 and older students can take more than 15. Families are charged a monthly fee for classes.

CPYB also offers a Men's Program, an intensive course helping the male dancers at CPYB build their skills and setting a high standard for male dancers in the professional field. In ballet, there are significantly more female dancers than male dancers. Historically, it has been easier for men to be accepted into companies because of the shortage. Marcia worried that because of the availability of professional jobs for men, her male students would not work as hard knowing they had a better chance at getting a contract than their female counterparts. She wanted all her students to reach the same level of effort and dedication, so she created the Men's Program to encourage her male students to train beyond expectations. In recent years, the number of boys and men enrolling in ballet has increased, so many professional companies have raised their standards and expect more from auditionees.

CPYB also offers a Summer Initiative, which consists to two different summer school programs. The Summer Initiative was first conceived in 1977 by Ken Laws in conjunction with Sandra Weary, and the first program ran in 1984 (Jurgensen). There is a five-week summer program through June and July, as well as a two-week program in August. Typically, 500 to 600 students register for the first summer course. These students hail from all corners of the United

States, and the number of international students has grown exponentially in the past ten years. Partnering with Dickenson College, CPYB is able to house all their students for the length of their stay. During the summer course, students are required to take three lessons a day, although they can take up to four a day. In the higher levels, there are 25 students per class and with the younger students there are between 13 and 15 students. The Summer Initiative exposes students to a variety of teachers and choreographers that they do not get to experience during the traditional school year. Students also get the opportunity to dance with other students from all over the world and make new friends. and engage in healthy competition. The Summer Initiative has gained many accolades and, in recent years, there have been more applications submitted than spots available for enrollment.

First Steps and ChoreoPlan are two programs specific to CPYB. ChoreoPlan was conceived in 1998 by Alan Hinline, CPYB's resident choreographer, to encourage the creation of new works in classical ballet. It was put into full effect in 2001. First Steps was started in 2012, as a rebranding of ChoreoPlan. This program allows students to explore their creativity and skill outside of learning in the classroom. There are different choreographic workshops where some students get the chance to choreograph their own pieces and teach the dance to other students. The pieces are then performed in late February, with some of the more outstanding pieces performed in the company's June Series performance as well. Students are encouraged to find inspiration from classical works, such as *Cinderella*, *Sleeping Beauty*, and *Coppelia*, as well as look to professional choreographers outside of the company. CPYB is known for hosting guest choreographers and teachers for classes and workshops to expose students to a variety of dance techniques.

Along with programs for students, CPYB offers different community partnerships. Discover Dance, formed in 2002 and opened to the community in January 2003, is one of its largest outreach programs (Jurgensen). Through this program, over 40,000 students in elementary schools in the capital region of Pennsylvania have been introduced to ballet dance. This program is conducted through a series of workshops, or tiers, that culminate at the end with acceptance to CPYB as a student. Tier one consists of performances of full-length ballets. When CPYB takes shows to theatres, such as the Whitaker Center in Harrisburg or the Hershey theatre, it hosts school show days where elementary schools can request to bring students for a private viewing of the ballet. Tier two is the second step, where elementary schools can request to bring dancers and teachers from CPYB to their 1<sup>st</sup> or 2<sup>nd</sup> grade classrooms and teach a simple ballet lesson to interested students. In tier three, interested and talented children from these classroom lessons are invited to participate in a 15-week workshop at CPYB, in preparation for the fourth step, where CPYB will award scholarships to students who want to join CPYB as a ballet student.

The Carlisle Project, another community outreach program, was initiated in June 1984 by Barbara Weisberger. It was started as a summer workshop for choreographers and dancers. Barbara was a great influence on Marcia. She opened the Wilkes-Barre Ballet Theatre when she retired from dancing with the New York City Ballet. George Balanchine introduced Barbara to Marcia and their friendship grew from there. Barbara taught a few of the dancing workshops that Marcia attended and when Marcia opened her ballet in Carlisle, Barbara co-taught classes with Marcia at both the Wilkes-Barre Ballet Theatre and at CPYB (Jurgensen).

CPYB continues to reach out to the community through a multitude of programs. Classes for teens and adults are hosted through Capital Blue Cross, Storytelling Through Movement

during pre-performances with Floyd Stokes and the American Literacy Corporation, and partnership with the Employment Skills Center Buck-a-Book Literacy Campaign. CPYB also sponsors Midtown Cinema's Dance on Screen event. The Bolshoi Ballet in Russia filmed their 2016-2017 season and gave permission to certain ballet companies and theatres in the United States to show the films. CPYB also sponsors Teen Night at the Ballet with Jump Street of Harrisburg, an initiative to marry different forms of arts and offer educational and economic opportunities for the underprivileged in the capital area and surrounding regions. In 1982 and 1993 CPYB hosted multiple ballet festivals, inviting other schools to perform and teach at its facilities. CPYB has also participated in many other ballet festivals, including the National Ballet Festival in Houston, Texas in June 1994, the Dance of America Festival in June 1997, the Aoyama Ballet Festival in Tokyo, Japan, in August 1997, and the Regional Dance Festival in May 2003, which CPYB hosted in Carlisle (Jurgensen).

CPYB has a long-standing history with Dickinson College. Many of the teachers at CPYB, including Ken Laws, an integral part of CPYB history, are also professors at Dickinson College. In September 1998, Dickinson added CPYB to their official register of classes, giving college credits to students who dance at CPYB. In October 1997, CPYB collaborated with the Eaken Trio Showcase performed on Dickinson campus. In May of 2010, Marcia was presented with an honorary Doctorate of Performing Arts from Dickinson College (Jurgensen).

CPYB employs many former dancers as teachers, choreographers, and directors. As such, there is much familiarity within the walls of CPYB. The teachers spend time outside of rehearsals talking with each other about individual students and groups of students. They focus on learning the strengths and weaknesses of individual students as well as how different groups

of students interact. They discuss with each other what each class is working on to incorporate class techniques across multiple levels.

Over the past 63 years of operations, CPYB has had many momentous events chronicled in its history. On May 28<sup>th</sup>, 1956, Marcia's students had their first dance recital, performing the ballet *A Visit to New Orleans in Mardi Gras Season* (Jurgensen). They wore costumes that Marcia designed herself and that Marcia's mother made for the recital. Marcia's mother continued to make almost all the costumes, until the company grew and could hire staff. In 1968, CPYB began performing full-length classical ballets in the Carlisle High School auditorium. Marcia graduated from the Carlisle High School in 1953; her familiarity with the school district and community helped her secure the venue, as well as garner attention for what she was doing. Marcia once stated in a television interview that she had always wished that Carlisle had a theatre that could support ballet productions, but she is grateful to be the resident ballet company at the Whitaker Center in Harrisburg, established there in 1999. January 2001, they had their debut performance at the Whitaker Center (Jurgensen). At the time when she began staging and performing full-length ballets with her students, her school was the only one in the United States that had a performing company not associated with a professional ballet company. Today, CPYB is still one of few schools with a pre-professional performing company. The winter of 1969 saw the company's first performance of *The Nutcracker*, choreographed by Alexi Ramov (Jurgensen). It was not until 1991 that CPYB gained permission from the Balanchine Trust to perform the choreography of George Balanchine's *The Nutcracker*, along with several other ballets including *Raymonda Variations*, *Valse Fantasy*, *Divertimento No. 15*, *Serenade*, *Tarentella*, and *Stars and Stripes*. CPYB is still the only pre-professional school with permission to perform George Balanchine choreography. Darla Hoover, a former student of CPYB and

current choreographer and teacher, is one of the few teachers in the United States allowed to stage George Balanchine ballets. In 1975, *The Nutcracker* was performed for the first time under the CPYB name. In 1980, CPYB was added to the Strand Theatre Inaugural series. In 1990, CPYB gained permission to perform their first Anthony Tudor Ballet, *Soiree Musical*. These are just a few of their highlighted achievements over the years.

In June of 1995, CPYB celebrated their 20<sup>th</sup> year anniversary of performance at the Hershey Theatre and in 1998 they hosted a benefit ballet at Founders Hall in Milton Hershey School. CPYB and Hershey Theatre have a strong partnership that continues today.

Marcia has also been widely recognized by the state of Pennsylvania for her many achievements. In 1992, she received the Distinguished Service to the Arts Award, and in 2000 she received the Carlisle Region Arts Award. The Senate recognized her for 50 years of cultural enrichment and enjoyment in June 2005, when CPYB celebrated its 50<sup>th</sup> year Anniversary. In 2007, she was given the Governor's Award for Outstanding Leadership and Service to Youth, and in 2009 she was given the Distinguished Citizen of the Commonwealth Award. In 2010, she received the central Penn Business Journal Woman of Influence Award as well as documented recognition for all she has accomplished (Jurgensen).

“Although Ms. Weary clearly commands respect (“She would scare the living daylight out of us,” said Ms. LeBlanc, a principal ballerina in San Francisco), she is not the cane-wielding taskmaster one might expect. At just over five feet tall with soft bangs, a softer voice and a touch of Southern gentility cultivated in her youth in Alabama, Ms. Weary has a childlike quality that belies her tough-love attitude toward teaching (Carmen). It is Marcia's style of teaching and her syllabus that has been influential in the lives of both her dancers and their families. Marcia's teaching style is continually adjusting to the students that she teaches. In an interview with PNC

from 2011, she stated that the children of today are very different. A 7-year-old today has the muscle tone of a 5-year-old from 40 years ago (PNC Profiles). Marcia believes this is a result of an inactive lifestyle outside of dance. When she first began teaching, students would spend their breaks between classes running around outside while today, walking through the halls of CPYB studios, one finds the students sitting on their phones or computers, stationary. Marcia is not as concerned about body type as many professional companies; companies look for a specific body type in their dancers, well-proportioned with long legs. Marcia accepts all students into her school. She is quoted saying, “You have to figure out a way to make children who don’t have good bodies look good. And that makes you think and work to develop ways of breaking things down for children, we still do that” (Carmen). In her opinion, anyone can dance and every child should dance. She believes the arts give them a purpose and goal in life, no matter what field they eventually pursue (PNC Profiles). As a child, Marcia spent hours playing with paper dolls and painting, and she still draws and teaches art to her students to extend their experience (Jurgensen). Marcia’s syllabus emphasizes commitment, practice, repetition, and most importantly, the love of dance (Hirko).

Nicholas Ade, current Chief Executive Officer, stated in an interview that CPYB “values hard work, inclusiveness, a good work ethic, and earning the awards that you receive in life” (Hirko). This is certainly reflected in Marcia’s teaching. Her ‘daily medicine’ of teaching is a combination of repetition, discipline, and practice of the language of ballet (Carmen). Marcia keeps her classes simple; she will often repeat the same lesson for months until the students can get it right. Teaching children how to concentrate is paramount, so that they do not become bored in class. She follows a regimen of strict exercise, methodology, discipline, and training. Students often describe her classes as intense. Not only does Marcia expect certain behaviors in class, she



often instructs students on their comportment outside of class. She will suggest exercises and dietary plans for them, telling her students it is best to keep to a strict diet of fish, vegetables, fruits, and sugarless cereals (PNC Profiles).

Marcia requires her students to take at least 15 classes per week. She taught approximately 33 hours per week, equaling out to 27 classes a week (Hirko). In recent years she has spent less time teaching but is still present during lessons. She is very invested in her students and takes an active role in their training, becoming personally acquainted with each one, including their families. Her curriculum focuses on technical strength, stamina, and stability in their dancing, as well as nurturing their individual artistic development and valuable life skills such as confidence, discipline, focus, time management, and goal setting. Marcia wants her students to excel in whatever path their lives take. She might be strict, but she is open-minded and wants input from her students on how she can best help them. She teaches the dance moves systematically, beginning first with a foundation of barre work then moving on to feet placements, jumps, dancing on pointe, and onward. She continues to build upon skills previously learned to teach a variety of styles. Her students can dance the styles of the Imperial School, Russian Ballet, English Royal Ballet, and Vaganova School. Currently, Marcia does not teach as often as she used to; she told one interviewer that she enjoys reading biographies and mystery novels in her spare time (PNC Profiles).

Marcia's syllabus has been such an influential part of so many dancers' lives that this year, Alan Hine, resident choreographer of CPYB, is choreographing a ballet that will feature the process of her teachings in all levels of the school. This ballet will premier during their June Series performance. Marcia requested him to create a piece that would incorporate all the levels of students. The ballet will be based on her syllabus. It will reflect her emphasis on repetition in

her teaching, her adherence to clean, un-stylized dancing, and emphasis on clarity of positions and movement quality. The dancing style of CPYB students is described as a quintessential American style. Because of Marcia's emphasis on learning all forms of dance, the students can mimic and mix different styles, focusing on speed, clean lines, and artistry, along with technique. As a choreographer, Alan typically works in the genre of classical ballet, but he does not have any specific style of steps or themes repeated in his work, allowing him to wholly focus on the theme of the piece. His goal is to allow the different level groups dancing to represent a different teaching idea in a broad sense, but not necessarily each level being relegated to one specific idea, or lesson.

This translates well into the music, which will be Czerny's "Etudes for Piano." Marcia picked "Etudes" as the music because the piece is familiar to her. When she was younger, she would teach piano to friends and family and used Czerny's "Etudes" to teach. Karl Czerny was a Czechoslovakian pianist and composer in the early 19<sup>th</sup> century. Czerny began his career early, by 3 he was playing the piano, by 7 he was composing, and by 10 he had his first performance. At age 11, Czerny began studying under Beethoven, and at 15, he switched from performance to teaching. Today, he is considered the father of modern pianistic technique. Czerny organized his works into four categories; brilliant pieces for concert, serious music, easy pieces for students, and studies and exercises. The "Etudes" fall under the final category, as the exercise focuses on dexterity and velocity of piano fingering, as well as the expressiveness of the piece and the student's sound control (Hanon). For Marcia, these lessons were the perfect accompaniment to her dance lessons. Where Czerny focused on speed and dexterity in fingers, Marcia focused on speed and clean lines in bodies. It is a beautiful marriage of imagery and sound.

Alan Himeline, choreographer for this piece, has a long-standing history with dance. He

studied ballet under David Howard, Milton Myers, and Marcia. In 1998, he was appointed Resident Choreographer of CPYB, first ever to take this position for the school, as it was a created for him (Jurgensen). Along with choreographing ballets for CPYB, Alan has also choreographed for the American Ballet Theatre Studio Company, Ballet do Monterrey, Ballet Philippines, PA Ballet, ProDanza Cuba, Atlanta Ballet, Kansas City Ballet, Richmond Ballet, Sacramento Ballet, Juilliard Dance Ensemble, Ballet Academy East, Daytona Ballet, and Utah Regional Ballet, to name a few (Himeline). In 1999, he received the Choo-San Goh Award for Choreography (Jurgensen). He is also the recipient of multiple Regional Dance America Choreographic awards (Himeline). Along with choreography, Alan also teaches. He joined CPYB's faculty list in 1995, and has taught at places such as Ballet Academy East, Juilliard School, Jackson International Ballet Competition, Aoyama Ballet Festival, and Jacob's Pillow Summer Dance Festival (Himeline). Early in his career, he was the Artistic Director and Chief Operating Officer of Ballet Philippines. From 2009 to 2014, he served as Chief Executive Office for CPYB and currently holds that title for Ballet San Jose (Himeline). His more recent choreographic works for CPYB include *Hansel and Gretel*, *Roseland Pictures*, *To the Eternity*, *From A to M*, *Jukebox*, *25*, and *Sleepy Hollow*. Alan's work is featured in the repertoires of professional companies in the United States and abroad. Being a witness to his teaching style and being able to collaborate with him creatively on a professional level has been an exciting challenge.

This new ballet will be a full-length ballet, incorporating dancers from each level of the school, from first level to last level students. Each section of students will have their own dance, culminating in a group piece at the end. From first level students up, the pieces will reflect Marcia's syllabus and teaching style, going from simple to more complex both in choreography

and costumes. The level seven students, the highest level, will be the costumes that I am designing and building for this piece. The costumes are in the classical tutu style, taking on a more bell-like shape, somewhere between the flat pancake style and the long romantic style. The decorations on the tutu and bodice will also reflect the complexity and elegance of the dance. A large part of the concept of this ballet is to clothe each section of dancer's in monochromatic costumes, so that visually they stand out from each other but to also reflect the underlying simplicity of Marcia's syllabus. Even though the steps to the dances grow in complexity with each subsequent level, the idea behind Marcia's teaching style is simple in execution.

Knowing Marcia's history and learning about her journey from the start to the present day, has only helped me to understand her vision for CPYB more deeply. I can see how Marcia has arrived at the place she is now. I can see the impact she has on her students and on the community. These ideas I can bring to light in my costumes by understanding the woman to whom they are a tribute to.

The full extent of my thesis project includes designing and building a ballet that will embody what Marcia represents to the students and the community. It will be a tribute to her teaching methodology and will present to the audience a snapshot of what a day in the classroom looks like. The design, in both choreography and costumes, begins with the younger students and simple steps, building up to the oldest level and more complicated movements. It is a piece dedicated to Marcia and the changes she has wrought in the lives of so many people.

On the following pages, I have documented my design process. I have included a proposed budget for one tutu of the sixteen required. Prices and amounts of supplies have been researched and averaged out. Sketches and notes are a result of my research and discussions with Alan Hinline. As this is a cooperative and dynamic process, there are always more ideas than

what is eventually settled on and used for the final product. Some concepts have been developed with multiple different options. For many theatres, the design process begins many months in advance, with regular design meetings to keep everyone on track with plans and progress. In my experience, CPYB runs things a little differently. For the duration of my time designing this ballet, and subsequent ballets, most of my communication with the choreographer and wardrobe manager happened through email or phone calls with a few design meetings scheduled at my request. CPYB does not usually start planning shows until much closer to production dates than the theatres that I have worked for. Cast lists also tend to change frequently, sometimes changing the day of the show. This makes costuming difficult, as some costumes are made specifically for certain people and cannot switch. I have also run into issues with the choreographer changing important artistic decisions regarding costume colors and builds at the last minute. It has certainly been a learning experience, learning to adapt to fluctuating conditions, as well as a teaching experience for me, having to explain to the choreographer all the work that goes into a costume and how a whole garment cannot be built overnight.

The past few months have certainly been a challenge designing this ballet. Not only did I have to work around my school schedule and the distance between Albright and Carlisle, CPYB has also had to work around Marcia's illness. Last year, Marcia was diagnosed with cancer, and had spent much of the fall and winter in and out of hospitals and treatment centers. Her ailing health was something she had requested the staff keep from the children until it became too difficult to hide. Even now, the students do not know the extent to which she is sick. This past winter was the first time in her 65 years of teaching that Marcia was unable to be present for CPYB's *Nutcracker* performance. It deeply affected her emotionally and her road to recovery has been rocky at best. As this ballet for June Series is dedicated to her and her teaching, her

input is integral in the formation of the piece. Creation has been slow due to her health and Marcia's inability to be as actively involved in the school as she had been in the past. As such, my design process has not been as simple as intended. This experience has been vastly different from my experiences working for traditional theatre, such as the Utah Shakespeare Festival and Albright College. Not only do they have a unique hierarchy, their creative process follows different steps from idea to resolution. It has been an interesting journey working on my thesis with CPYB and I look forward to continuing to realize Alan's vision of a tribute to Marcia Dale Weary.

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# Central Pennsylvania Youth Ballet

# Senior Thesis

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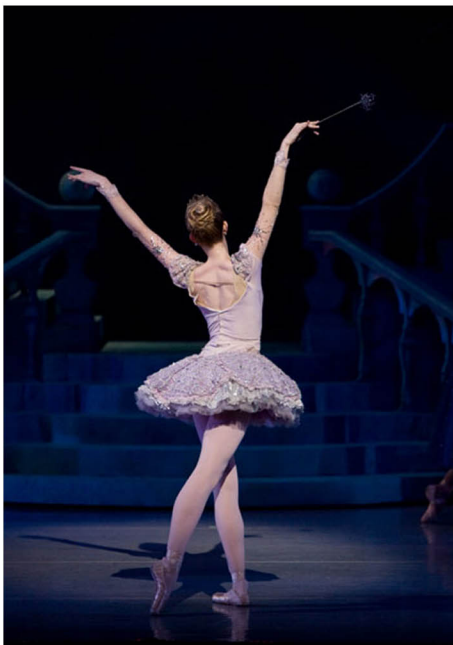
# Design For Dance

## A Tribute to Marcia Dale Weary and Central Pennsylvania Youth Ballet



This image from the New York City Ballet is what Alan used as his inspiration for the look of the costumes. He liked the idea of each level of students being in their own color, as well as the leotard and tutu look versus the traditional tutu and bodice look.

Below are a few examples of bell tutus that CPYB has used for past performances.



# Design For Dance

## A Tribute to Marcia Dale Weary and Central Pennsylvania Youth Ballet

### Thesis

- Which ballet is Alan's inspiration photo from?
- Lvl 7 girls - tutus
- simple to complex
  - in construction, decorations
  - crystals
  - lace
  - no bodices any more

### Men

Simple as well

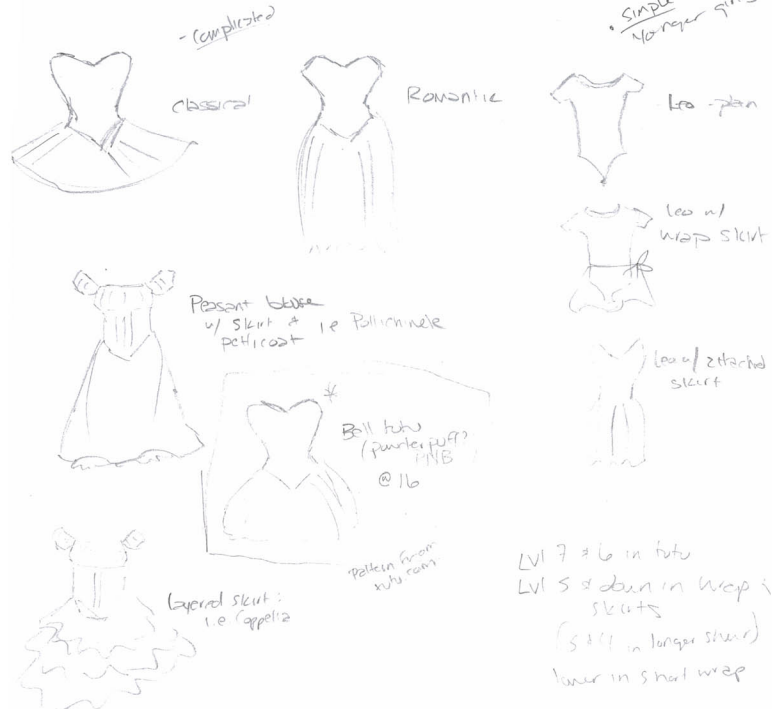


Simple to complex

- will they wear a jacket/dance shirt as complex?
- will they match or complement the female dancers?

### June Series

7 levels - simple to complex



### Classical costume

- Spandex, beading, bodice
- scoop in back
- no painted front



- 10 lbs over a leo tutu (10 lbs) waist?



### Colors

- white w/ jewel tones (Red & Blue)
- each a different color?



plate overlay in color  
- decorated w/ lace & crystals

These sketches outline the thought process that went into designing this piece.

I have sketches for both male and female dancers, although my focus was mainly on female dancers, as the men's costumes were added later.



# Design For Dance

## A Tribute to Marcia Dale Weary and Central Pennsylvania Youth Ballet



Tulle: 36-inches Wide Red



Tulle: 36-inches Wide Regal Royal



Tulle: 108-inches Wide Red



Tulle: 108-inches Wide Royal

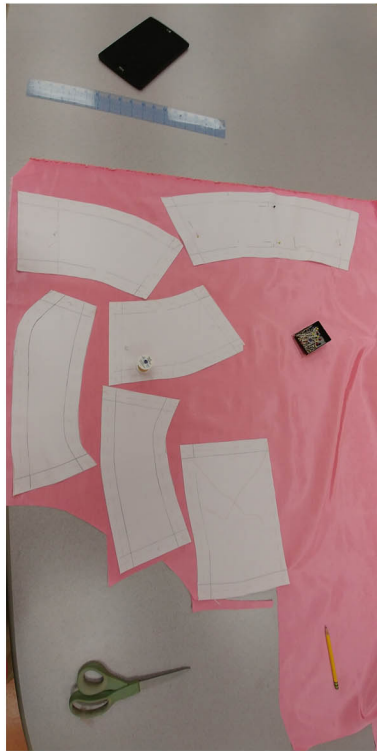
These are four of the colors that I had to choose from when designing the colored overlays. Alan decided he wanted white tutus with 8 blue and 8 red overlays. When looking online for fabric, I had to account for width of the fabric, as that would change how many yards I would need to buy. With wider fabric, I would need less yardage, but that did not necessarily mean lower cost. The preferred width of fabric for tutu building is 54 inches, but fabric can come from widths ranging between 36 and 108 inches. I used Claudia Foltz's "Classical Tutu" book to help me calculate around how much tulle I would need depending on the width of the tulle.

Quantity	Product	Price	Total	Remove
<input type="text" value="2"/>	<b>Tutu Net: 54-inches Wide White</b> Priced per yard. White tutu net, 54-inches wide. 20% discount on 50-yard bolts.	\$60.00	\$120.00	<input type="button" value="X"/>
	Options: <input type="text" value="Per 50-Yard Bolt - 20% Discount"/>			
<input type="text" value="2"/>	<b>Tulle: 54-inches Wide Diamond White</b> Priced per yard. Diamond White soft tulle, 54-inches wide. 20% discount on 50-yard bolts.	\$44.00	\$88.00	<input type="button" value="X"/>
	Options: <input type="text" value="Per 50 - Yard Bolt - 20% Discount"/>			
<input type="text" value="15"/>	<b>Tulle: Rolled on Tube 54-inches Wide Light Garnet Close-Out</b> Priced per yard. Light Garnet soft tulle, 54-inches wide, comes off a tube so not machine-folded. Close-Out.	\$0.90	\$13.50	<input type="button" value="X"/>
<input type="text" value="15"/>	<b>Tulle: 54-inches Wide Regal Royal</b> Priced per yard. Regal Royal soft tulle, 54-inches wide. 20% discount on 50-yard bolts.	\$1.10	\$16.50	<input type="button" value="X"/>
	Options: <input type="text" value="Per Yard"/>			
<input type="text" value="4"/>	<b>Bengaline: 60-inches Wide Snow White</b> Priced per yard. Snow White Bengaline, 60-inches wide.	\$13.60	\$54.40	<input type="button" value="X"/>
	Options: <input type="text" value="Per Yard"/>			
<input type="text" value="8"/>	<b>Powernet: 36-inches Wide Heavy-Weight White</b> Priced per yard. White. 100% nylon, heavy-weight powernet, 36-inches wide. 20% discount on 100 yard roll.	\$12.50	\$100.00	<input type="button" value="X"/>
	Options: <input type="text" value="Per Yard"/>			
Coupon code (optional): <input type="text"/> <input type="button" value="Apply"/>		Subtotal:	\$392.40	
		Total:	\$392.40	

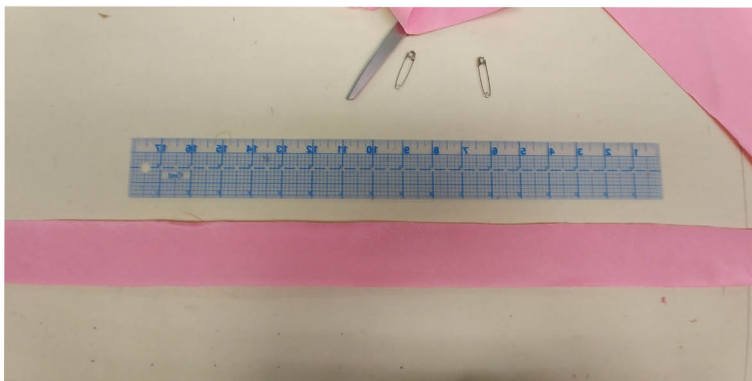
This was my cost calculation for 16 tutus using Tutu.com as my ordering website. This shows how much fabric would be needed for 16 tutus and 16 bodices, excluding any decorations and structural elements such as boning and piping.

# Design For Dance

## A Tribute to Marcia Dale Weary and Central Pennsylvania Youth Ballet

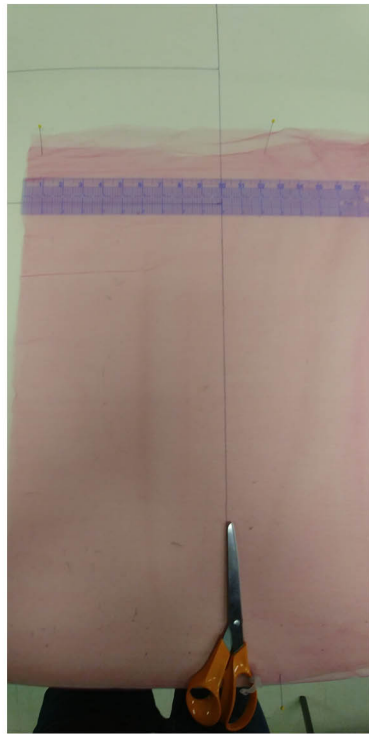
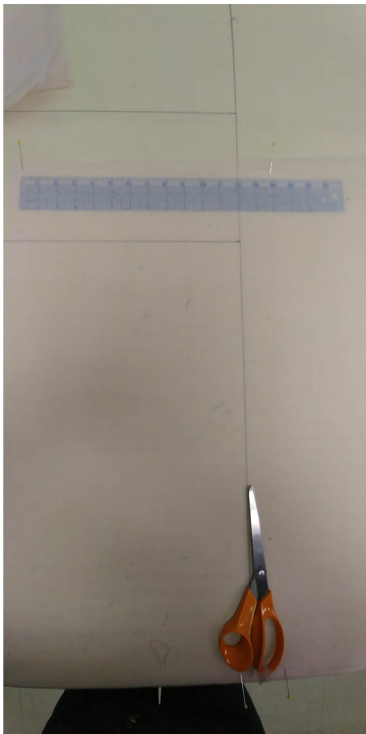


Above, the bodice is cut from bengaline fabric, lined with coutil, and boned with steel spiral bones. Spiral bones give a garment support but also allow the actor or dancer to move in the garment with little to no restrictions. Below is corded bias tape, used to edge the bodices and basque (waistband on the tutu skirt).

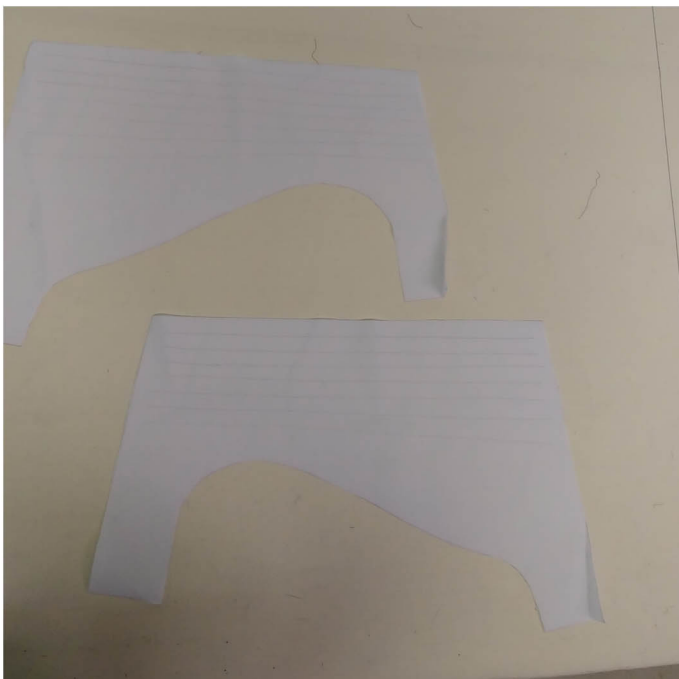


# Design For Dance

## A Tribute to Marcia Dale Weary and Central Pennsylvania Youth Ballet



There are seven layers of tulle to a bell tutu. Unlike a classical pancake tutu, a bell tutu does not need to be as stiff. It is softer and fluffier. The tulle is cut in increasing length, starting with two inches closest to the leg and ending at fourteen inches, or more, in the top layer.



The panty for the tutu is cut from powernet, which is a sturdy mesh fabric with stretch. The panty can be cut from a cotton fabric as well, as long as the fabric is breathable. Otherwise, it would become too uncomfortable for the dancer to wear.



# Design For Dance

## A Tribute to Marcia Dale Weary and Central Pennsylvania Youth Ballet



Here, the tulle is sewn on to the panty from smallest length nearest the leg opening, to largest length at the top. The tulle is sewn on in opposites, one layer facing up, the next facing down, so on and so forth. This technique allows for each layer of tulle to act as a counterbalance to each other and help the tutu keep shape.

